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### TEACHERS COLLEGE COURSES

IN

### TEACHING LATIN

By JOHN C. KIRTLAND, A.M., L.H.D.

Professor of Latin, Phillips Exeter Academy; General Editor of MacMillan's  
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Member of International Commission on Grammatical  
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from Stuyvesant High School, New York



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March 2, 1918

WALTER E. FOSTER, *Head of the Latin Department*



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## THE EUTHYDEMUS

(Concluded from page 213)

*Act 1, Scene 1: Euthydemus, Dionysodorus, and Cleinias (Chapters 5-7)*

If I remember rightly, says Socrates, Euthydemus began about as follows. 'Cleinias, are those who learn, the wise or the ignorant?' Cleinias, after some urging and encouragement, answers, 'The Wise'. 'But', comes the rejoinder, 'whoever is learning anything does not know that which he is learning and in that he is not wise'. When Cleinias admits his error, Dionysodorus catches him up with the observation that, in School, when the teacher dictates anything, it is not the stupid who learn it but the wise. Really, Cleinias is too easy. So Euthydemus uses the same old trick, making only a slight variation: 'Do those who learn, learn what they know or what they do not know?' Cleinias had guessed odd before; he tries even now and answers, 'What they do not know'. Euthydemus refutes him with the same example that Dionysodorus had used before. 'If the teacher dictates anything, what is dictated is made up of letters; the pupil knows his letters already, so that in learning what is dictated he is really learning what he knows already!' No sooner does Cleinias admit this than Dionysodorus comes at him again, asserting that 'learn' means to acquire knowledge and not to possess it already; consequently, those who learn must necessarily be learning what they do not know.

*Scene 2: Socrates and Cleinias (Chapters 7-10)*

Socrates comes to the rescue and assists Cleinias to collect his wits, calming him with the assurance that so far it had been only a game, carried out successfully by employing the double meaning of the word 'learn', which could mean to acquire knowledge for the first time as well as to employ knowledge already acquired. And such questions could only be a game, because, no matter how many of them a man might know, he could make no real progress in knowledge through them, but would only have his little game of wits with any one idle enough to tolerate him. These two Wise Men had promised that they could convince Cleinias of the urgent necessity one is under to concern himself with knowledge and virtue and that they could fill him with enthusiasm and passion for these

things; in a little while they would certainly fulfill their promise. In the meantime he would himself show them what his own views were on such questions. So he invites them to accompany him in the following course of reasoning.

Happiness is what all men seek; therefore, they seek to acquire many goods. To the class of goods belong wealth, health, good blood, power, prestige, prudence, justice, courage, wisdom. Good luck or good fortune need not be counted in, for intelligence will give in every case the faculty of choosing the best, therefore of being fortunate. Goods confer happiness only on condition that we make a right use of them. To use them we do not have to own them, but we must use them in the right way; for by misuse the possession of what was once a good becomes as great an evil as the want of it could ever be. Right use is guaranteed by sophia alone. All other goods, then, are not goods per se, but become so through the presence of sophia or wisdom; the only absolute good, therefore, is evidently sophia and the only absolute evil its opposite. That sophia can be taught and does not come of itself or by chance to a man, Socrates is glad to have Cleinias concede as a settled fact. And, if we accept the proposition that sophia is the only good per se, it follows that there is nothing which a man should seek so eagerly as knowledge.

Such, explains Socrates to the two Sophists, is his method of giving that instruction. Now let them proceed to convince the youth of the importance of acquiring knowledge. They may go on to show whether the entire field of knowledge should be the object of his endeavor or whether there is some one particular and special part of it upon the acquisition of which happiness might be said to depend.

*Act 2, Scene 1: Euthydemus and Dionysodorus, Socrates and Ctesippus (Chapters 11-16)*

'If you are really so concerned about Cleinias', says Dionysodorus, 'then you really wish his destruction; for you wish him to be what he is not and no longer to be what he is'. Ctesippus is indignant at this accusation that he wishes his friend Cleinias to perish, and administers a reproof to the insolent Sophists. But, before they could come to the lie direct, Euthydemus interposes, explaining that 'it is impossible to tell a lie, for whoever says anything, says that which he says and nothing else. That which he says is a distinct thing apart from other things; he who says it says that which is and he who says that

which is tells the truth'. But Ctesippus rejoins that in the present instance they are not saying that which is, and Euthydemus declares that it is impossible for anyone to say that which is not, i.e. nothing. For no activity of any kind can deal with that which is not, no faculty can perceive that which is not; therefore it is impossible to say anything of nothing. 'But Dionysodorus', objects Ctesippus, 'only says things in a certain way and manner and not as they really are'. When the Sophists attempt to show the impossibility of speaking of things as they really are, Ctesippus has begun to observe that there are possibilities in this tricky dialectic and observes that it is at least natural to speak evil of evil men and coldly of bad and insipid rhetoricians. Again Socrates must play the peacemaker. But, when he asks Dionysodorus to pardon these contradictions, the Eristic replies that contradiction is impossible. In fact, these two Sophists are as elusive as the Irrlichter in Goethe's Märchen. There is no such thing, says the Sophist, as contradiction. For the possibilities are these: (1) Both parties are speaking of the same thing; (2) Neither party is speaking of the thing; (3) One describes one thing and the other another thing. Manifestly there can be no contradiction in any of these. Ctesippus is silenced for the nonce, and then Socrates finds it necessary to remind them that this is really the same thing as that old conceit of the Pythagoreans over the impossibility of error. The Sophists concede the point. Socrates proceeds to say that, since they are claiming to make error impossible, and to teach men how not to err, it is hard to understand how, under such premises, they can have the face to represent themselves as teachers of sophia and arete. This was their claim in the beginning of the conversation. 'And are you such an old fool, Socrates', rejoins the Sophist, 'that you bring up now what I said at first—and if I had said anything last year I suppose you would bring that up too—but are nonplussed at what I have just said?' But this does not really avail the wily Eristic; he needs time to devise a retort to this crushing attack. So he asks Socrates to quit babbling and to discuss present things. To take up their present claim, whatever it might be, could mean nothing else than to undertake its refutation; to refute is to show that a thing is impossible. So Socrates inquires: 'What sense does that word have?' Dionysodorus is too wary. So he asks another question instead of answering: 'Are the things which have sense alive or lifeless?' Socrates escapes by pointing out that error has been admitted to be impossible; therefore, it can not be shown to be in his logic.

Ctesippus enters the argument again, and again must Socrates play the peacemaker. But it is plain that Ctesippus is catching on to the art of the Sophist. He is not so easily abashed as the modest Cleinias. And his soul thirsts for vengeance, inasmuch as his favorite had been abused.

So far everything has been for the fun of the thing.

'These excellent gentlemen', explains the amiable Socrates, 'are not only possessed of a delightful sense of humor and a keen and nimble wit, but, like Proteus, they can assume a thousand shapes. They must now show themselves as they really are'. To assist them to this decision Socrates volunteers another illustration of what he expects of them.

*Act 2, Scene 2: Socrates, Cleinias, and Crito  
(Chapters 17-19)*

The discussion with Cleinias recommences at the very point to which the youth had been led in the previous conversation. It has already been demonstrated that knowledge should be sought, but only such knowledge as is worth seeking per se is an absolute good, which when once obtained can be used to advantage; therefore, Socrates further infers, only that knowledge is worth seeking per se in which the acquisition of its object is combined with the ability to use it in the right way. The art of the orator and the art of the general can be included in this definition, for they have to pass on the result of their activity to a different art to be put into use. Cleinias learns the Socratic method with as much readiness and facility as Ctesippus does that of the Eristics, and his progress provokes even the admiration of Crito. Here Socrates discontinues the full dialogue and outlines the main points of his talk with Cleinias.

The sovereign art identical with the art of the statesman had presented itself to them as that faculty and power of the mind which unites the power to achieve its object with the sense to make use of what it has gained. But their further inquiry into the nature of this sovereign art has led to no great result; for the sovereign art, so far as it might be said to be adequate to its purpose, ought to effect some good. Only sophia is an absolute good. Knowledge, therefore, ought to be the product of the sovereign art, and previous investigations have shown that this ought not to be any kind of knowledge, but only a knowledge that is appropriate to it. Since, then, it manifests itself as the faculty of this sovereign art, and has not part in any external system, no progress has yet been made towards the definition of this knowledge as to extent and importance. So he had been obliged to turn back to the two Sophists who profess to teach philosophy, for them to show him what science it might be by learning which we may pass the rest of our lives in happiness and prosperity.

*Act 3, Scene 1: Euthydemus and Dionysodorus,  
Socrates and Ctesippus (Chapters 20-29)*

Euthydemus asks whether Socrates would prefer to be instructed in the science in question or whether he would prefer to have it demonstrated that he already possessed it. Socrates chooses the latter alternative. The Sophist tries to make good his promise by demonstrating that, if you know anything at all, you know all things, for, whoever knows anything is a knower; no man can be at the same time a knower and a not-knower; therefore he who is a knower can not be in any way a not-knower and so must know all things. But



practical demonstration they persist in avoiding, although Ctesippus begs them to give it, promising to believe anything if they will only do so; but they are bold to concede all the particulars concerning their knowledge which Ctesippus brings up. Socrates asks if Euthydemus has always had this absolute range of knowledge, even before his birth; the Sophists not only declare this to be the case, but undertake to prove that Socrates, too, has always known everything, for whoever knows anything has this knowledge through something, some organ of knowledge, and, as he knows everything through this same organ, therefore he always knows everything.

Thus compelled to be all-wise Socrates eagerly inquires of Dionysodorus, 'Do I then know things like this, that good men are unjust?' This is unexpected, and the Sophist agrees. His comrade promptly rebukes him, 'That was not a wise remark to make in a pious city such as Athens.' To escape the snare they have been led into, the Sophists have now no recourse except to decline to answer Socrates's questions. They ask him to stop his chatter and simply to answer the questions they will ask. This amounts to asking odds in the game. They now parade one conceit after another of their fake logic; a very brief review will suffice to indicate its character.

Sophroneus, the father of Socrates, is not Charidemus. Charidemus is a father. Sophroneus is not a man who is a father, therefore is not a father. Being other than a father, he is not a father.

Then they turn this the other way:

Whoever is anybody's father can in no case be a not-father, therefore is everybody's father.

The dog is yours, the dog is a father. If he is a dog of yours, he is a father of yours and therefore your father.

No man wants much goods; because medicine is a good (for the sick) and nobody wants much medicine, therefore nobody wants much goods.

But what has become of Ctesippus while all this marvellous wisdom is circulating? Here he comes with a brand new notion:

The Scythians drink out of their own skulls, for they drink out of the skulls of their dead enemies and these skulls are in their possession. What is in your possession is your own. Therefore the skulls which the Scythians drink from are their own skulls.

The Sophists, however, are not in the least abashed.

'Do we see what has the quality of vision or what has not?' The answer, 'What has the quality of vision', is objected to. 'You see our clothes and they have the quality of vision'. 'Oh, they can see', interposes Ctesippus. 'What can they see?' 'Nothing'. 'You may fancy that they do not see; and you are caught napping when not asleep, and certainly if it be possible to say and to say nothing, that is what you are doing'<sup>14</sup>.

'And may not there be a silence of the speaker or a speaking of the silent?' The negative response meets

with objection; 'for we both speak of silent things and when silent are silent about all things, so that there is a silence of the things that speak'.

It is impossible that a beautiful object, which is not itself the beautiful, should be beautiful through the presence in it or by it of the beautiful, for it would follow that anybody by having an ox near him could become an ox.

Socrates picks up the ambiguous word 'other' and uses it to catch the Sophists themselves. In his narration to Crito he characterizes this as an imitation of their methods.

'It is the business of the cook to cut up and skin?' he asks them. From their assent to this it is deduced that the ordinary pursuit of duty would be to cut up and skin the cook.

'The animals that are yours, you may do as you please with, you may sell or give them away or you may kill them?' 'Yes, of course'. 'All living beings are animals?' 'Certainly'. 'Apollo is a living being and he is your Apollo. Therefore he is your animal and you are free to sell him or to give him away or to kill him'.

This is too much for Ctesippus. But his cry of amazement only brings on the question most blasphemous of all. For he says, 'Bravo, Heracles'. 'Bravo Heracles or is Heracles a bravo?', asks Dionysodorus. 'By Poseidon', cried Ctesippus, 'what awful distinctions. I will no more of them. The pair are invincible'.

A burst of laughter concluded the conference. Socrates himself professes to be completely won over by the marvellous skill of the two Wise Men and joins in the chorus of praise. He praises especially three things in their method: (1) they were certainly superior to the opinion of the multitude; for they would rather be refuted with such conceits than themselves refute others; (2) they not only shut other men's mouths with such propositions but their own also, for they make the combination of any predicate with a subject clearly impossible; (3) their knowledge takes no time at all to learn, as Ctesippus has amply demonstrated.

#### *Act 3, Scene 2: Socrates and Crito (Chapters 30-33)*

Once more Socrates invites Crito to join him in learning wisdom from such great educators. But Crito earnestly warns him against all such associations. For, while Socrates had been having this roaring time with the Sophists, Crito on his way home had met a man who censured Socrates severely for indulging in such frivolous conversations. And, since the Sophists and Socrates were the best philosophers of the time, he had concluded with a general condemnation of philosophy. This man was a writer of speeches who did not himself appear in court but composed speeches for others and enjoyed a great reputation. Socrates replies:

<sup>14</sup>On all this see Jowett's translation, 1.240-244.

Such men as that are trying to assume a middle ground between philosophy and politics and in this way to be superior to both philosophers and statesmen. Each of the two, however, has its own peculiar and characteristic worth and the combination which pretends to take only a part of each is inferior to either, is, in short, third class.

But when the question recurs as to whether Crito shall entrust his son's education to philosophy, Crito must not, Socrates insists, allow his judgment of philosophy to be affected by his contempt, however reasonable, for the very ordinary little men who are in the profession—such men are only too numerous everywhere—, but he is to appraise philosophy by its own standards, and, if it shall approve itself to him as having utility, he need have no anxiety in entrusting his son's education to philosophy, or his own education either, for that matter.

It would be hard to find better sustained irony than is displayed in this Dialogue. It is not until you have read the very last conversation between Socrates and his friend Crito, who can take a joke perhaps, but insists on taking it seriously, that you can arrive at any conclusion as to the purposes of this polemic. It was not written simply for the fun of the thing: the irony is too keen, the talks between Socrates and Crito are too serious and too straightforward. It would appear that there are really two objectives. The first part of the piece aims to present in sharp and decisive contrast two rival methods, the Socratic, now Plato's own, and the Eristic of certain of the Sophists. The public likes to attain results without too much effort, and these Sophists with their fads promised the most extravagant things<sup>15</sup>. Empiricism so totally unguided by experience impressed Plato as positively dangerous to the youth of Athens, in whose welfare he was interested as a public spirited citizen.

But at whom in particular are these keen shafts of wit directed? Is Antisthenes the man? Dionysodorus has been taken for Lysias in disguise, perhaps because his brother's name was Euthydemus<sup>16</sup>. Or it might have been that Plato considered the men he was assailing simply too mediocre to make it worth while being specific.

Spengel was the first to advance the theory that the character introduced in the latter part of the Dialogue is Isocrates. The portrait there given does resemble the Eminent Orator<sup>17</sup>.

But what was the motive? What were the conditions then? Who had given offense to Plato? Why should he be directing a lampoon at any one in particular?

<sup>15</sup>Thus 'arete' might be translated 'efficiency'; sophia is its intellectual side. Fortunately for the readers of the Euthydemus statistics had not yet been invented for the delight of the Sophists. 'Sophist' itself might be translated 'professor' or even 'educator', though Dionysodorus might object to this.

<sup>16</sup>The full form, Lysanias, is most ingeniously shown to be the same as Dionysodorus in its signification. I believe the theory is Teichmüller's.

<sup>17</sup>See the American Journal of Philology 10.479. Compare Teichmüller, *Litterarische Felder*, 243.

And, if he is hostile to the Sophists and also to the Eminent Orator, which did he like the less?

Why not come right out with the real names if he was aiming at real persons? That would never have done. In that day it was not the convention. It might be all very well for a comic poet to do a thing like that; but the Eminent Orator never mentioned names either. In fact, his very neglect to draw a distinction between the several groups of his rivals must have been all the more irritating to Plato. And the Eminent Orator had sneered at the Sophists, in which category he graciously included Plato, because they took pay for their teaching, which was not true of Plato. It was, nevertheless, irritating to have it said of one<sup>18</sup>.

In two of his earlier speeches the Eminent Orator assailed Plato—in the *Helen*, and again in the speech against the Sophists. In the *Helen* three types are criticised: (1) those who maintain even to a great old age that falsehood and contradiction are impossible. By this it is supposed Isocrates meant Antisthenes<sup>19</sup>; (2) those who identify courage and wisdom and justice and who claim that these virtues are not given by nature, but that they can be acquired by learning, that knowledge of them will suffice (this is just what Plato teaches in the *Protagoras*); (3) those who waste their time in unprofitable disputations (these are the very ones held up to ridicule in the *Euthydemus*).

Isocrates maintains for his own part that it is better to have a rational idea of useful things than an exact knowledge of useless things.

It is not impossible that in the *Euthydemus* Plato is hitting back. The creed of the pompous rhetorician whose criticism Crito reports to Socrates is the same as that of the Eminent Orator. But how could Socrates be made to pass judgment on later events, events of which he could not have been a witness<sup>20</sup>. Is there not an anachronism in the piece? The objection is not insurmountable. It does not detract from the artistic perfection of the Dialogue. Besides, if it is the only anachronism in Plato, the fact should be noted.

The *Euthydemus* was not written for the sole purpose of offensive polemic. There is an undertone of deeper significance. The character of Socrates had been assailed and in this answer Plato implies that Socrates had thought more deeply on the matter of religion than had his accusers and that his piety was superior to theirs, or, for that matter, to the religious feeling of the ordinary Athenian.

It is certain that the Dialogue was very popular

<sup>18</sup>Plato, *Apology* 31 B-C, 33 B.

<sup>19</sup>M. Guggenheim, *Philologus* 66.149, thinks that Plato, *Republic* 316 B, means to hit the Cynic. Compare *American Journal of Philology* 24.216. Gomperz, *Griechische Denker*, 2.434, thinks that Plato is ridiculing Antisthenes and the Megarians without troubling to distinguish them. Compare also Rader, *Platon's Philosophische Entwicklung*, 137.

<sup>20</sup>Gomperz, *Griechische Denker*, 2.432.

on publication, whether it was published while Socrates lived or not till some time after his death<sup>21</sup>. Diogenes Laertius says<sup>22</sup> that Socrates, after reading the *Lysis*, declared that he had been made to say things he never did say. The real Socrates could have been only the nucleus of the character which appears in the *Dialogues*.

One contributory factor to the popularity of the *Euthydemus* must have been the very apparent indefiniteness of its objective. The *Eristics* did not constitute a school or any definite class, but the term *Eristic* was rather one of reproach. It was possible, as it still is, for the readers to see how well the cap fitted some one else and to fail to put it on themselves.

And now we bid adieu to the *Euthydemus*. The characters ridiculed in the *Dialogue* are even more ubiquitous in our own age than when Socrates went barefoot in the streets of Athens, and people persist in calling Plato a philosopher and in caring very little about philosophy. Plato was more than a philosopher; he was the supreme artist and he employed the materials of philosophy, as Phidias and Ictinus did marble and gold and ivory, to rear and decorate a structure which, for all its grace and lightness, yet conforms to the most rigid rules of balance and proportion.

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### ONE PRACTICAL METHOD OF TEACHING LATIN SCANSION

Lines 854-856 of *Aeneid* 5 afford an excellent point of departure for teaching scansion. This article is intended to bring them to notice, and, incidentally, to urge the advisability of teaching scansion before beginning the reading of Vergil.

When my Latin class organizes for its last year in School, I assign as a first lesson the reading of the Introduction to the *Aeneid* in the edition they are to use. Then I make sure that each pupil copies down a list of the sections on the alphabet, on syllables, and on quantity, in the Grammar, which must be learned or reviewed. Then I impart the theory and elementary principles of prosody.

I begin with the statement that in prose, in any language, syllables are marshalled into words, phrases, clauses, and sentences; that in verse, besides being grouped as in prose, the same syllables are also marshalled into feet and lines; that composing verse is devising a series of syllables which, at one and the same time, form intelligible sentences and readable lines.

I explain as follows. A running-pattern may be formed in space, say in wall-decoration, by any two shapes recognizably different, for instance, a dot and a dash, a square and a circle, an oak-leaf and an acorn; these may be combined into a pattern by being grouped in pairs, threes, or larger groups, which pattern is repeated indefinitely. In time a running-pattern may be formed by sounds of two kinds, differing recognizably in respect to any one of the four characteristics of sound, pitch, quality, duration, and loudness; they

may be grouped in pairs, threes, or larger groups, which groups, with inessential internal variations, are repeated indefinitely. Syllables are sounds recognizably different in quality. Verse, in English, is a running-pattern made up of syllables of two kinds, differing in respect to loudness, namely accented and unaccented syllables, grouped into patterns called feet. Latin verse is a running-pattern of syllables of two kinds, differing in respect to duration, namely long and short syllables. In order to recognize the feet which make up the running-pattern of Latin verse it is necessary first to learn to distinguish the long syllables and the short syllables of which they are made up.

At this point I write on the blackboard *Aeneid* 5. 854-856:

Ecce deus ramum Lethaeo rore madentem,  
vique soporatum Stygia super utraque quassat  
tempora cunctantique natantia lumina solvit.

I read these lines aloud, translate them, word by word, and explain their meaning and their relation to the story of the *Aeneid*. I have the class open their Grammars, ask them what is the quantity of the first syllable, and tell them in what section of the Grammar to look for the answer. I make that syllable a text for a lecture on the entire theory of the quantity of syllables where one vowel is followed by more than one consonant, distinguishing the four classes: (a) combinations of consonants before which not only the syllable but the vowel itself is usually long; (b) those which lengthen the syllable but leave the vowel-length uncertain; (c) those before which the vowel is usually short in a long syllable; and (d) a mute followed by a liquid, which combination, I tell my class, is counted as one consonant unless the syllable-division comes after the mute. The next syllable brings up the subject of final vowels in polysyllables, the third the doctrine of the quantity of a vowel followed by a vowel, the fourth the whole theory of final syllables ending in *s*, and also the quantitative effect of combinations of consonants divided between two words.

The first syllable of *ramum* gives a text for impressing on the pupils that a single vowel followed by a single consonant forms a syllable the quantity of which, generally, cannot be discerned by mere inspection. I note the chief exceptions, as, for instance, any syllable containing a stem vowel of the first, second, or fourth conjugation, or any penult of a polysyllable whose accent in prose the pupil remembers accurately. The first syllable of *Lethaeo* serves to inculcate the fact that, in Latin, *h* was reckoned no letter at all; the second illustrates the quantity of diphthongs. The last syllable of this line brings up the rule for final syllables of polysyllables ending in a consonant other than *s*. In 855 I use *vique* as a basis for introducing all the rules about the quantity of monosyllables. The last syllable of *Stygia*, contrasted with the second syllable of *utraque*, reinforces the teaching of the rule for final vowels, with its exceptions; the first syllable of *utraque* similarly reinforces the teaching of the quantity of vowels before a mute and a liquid. In 856 *tempora* and *lumina* compared with *soporatum* in 855 rub in the fact that, if the pupil recalls the accentuation of a word, he knows the quantity of its penult.

I take up each syllable in the three lines in series. This always takes more than one day. When I break off the first day, I assign part of the Grammar-sections on quantity to be learned for the next day, saying "Learn them like a parrot, and I'll teach you to understand them afterwards". The second day I have those sections recited and then take up the same three lines again, beginning at the first syllable, and taking each syllable in series. This acts as a quiz on the lecture of the day before.

<sup>21</sup>About 390 B.C. See Lutowski, *Origin and Growth of Plato's Logic*, 211; Ritter, *Platon*, 231, 457; Van Oordt, *Plato and the Times He Lived In*, 63; Huit, *La Vie et L'Oeuvre de Platon*, 2, 193.

<sup>22</sup>3.35. Compare *Athenaeus* 11.505.



This method vitalizes the rules concerning syllabic quantities. Since we start with a specified syllable, asking whether it is long or short and indicating which section of the Grammar shows how to tell, the pupils see at once the utility of the rules and find them easier to retain in memory.

When the pupils can accurately and rapidly state the quantity of each syllable and give the rule for it, with its exceptions, I take up the subject of feet, which I define as the equivalent unit patterns whose repetition forms the running-pattern called verse. I make clear the ratio between a short syllable and a long syllable; I define and explain dactyls, spondees, trochees, and syllaba anceps. We then divide the three lines into feet. I point out that, in hexameters, short syllables, except by syllaba anceps, occur only in pairs; that, if a syllable of doubtful quantity occurs between two certain longs, the pupil should infer that the syllable is long. When the lines have been divided into feet, I explain foot-ictus.

Then I take up the matter of caesura, defining caesura as the interval between two words not coming at the end of a foot. I define masculine and feminine caesura and then the pupils point out the caesuras in the three lines and whether each is masculine or feminine. Then I bring up the etymology of the word diaeresis and its very different meanings in phonetics and in scansion. I define metrical diaeresis as the simultaneous ending of a word and a foot. The pupils then point out the diaereses in the three lines. I enforce comprehension of both the metrical meaning and the metrical significance of diaeresis by expounding how a line tends to fall apart at a diaeresis and by quoting Ennius's line, *Sparsis hastis longis campus splendet et horret*, and Aeneid 2.354, *Una salus victis, nullam sperare salutem*. I have the class scan the latter line and I demonstrate how the words and feet lap like two courses of good ashlar and bind the whole line together, an integral organism.

Then I define and explain bucolic diaeresis and from that pass to the definition and explanation of principal caesura and of its most important varieties. Here the chief merit of Aeneid 5.854-856 for our purposes appears. The three lines form a complete and intelligible sentence of which the first line has the penthemimeral caesura, the second the hepthemimeral caesura, and the third the caesura after the third trochee; they thus afford a mnemonic device for assisting recognition of each variety of principal caesura and for remembering that, in Latin, the penthemimeral or semiquinaria is most common, the hepthemimeral or semiternaria much less common, and the caesura after the third trochee uncommon. I make sure that my pupils can spell and pronounce these words, comprehend them accurately, and can define each.

Later I make each pupil copy carefully a sheet on which I have written out the three lines and have scanned them, marking (1) the quantities, (2) the feet, (3) the ictus, (4) the minor caesuras, each marked with M. or F., as each is masculine or feminine, (5) the diaereses, (6) the bucolic diaereses, marked with B.D., (7) the principal caesuras, with two vertical lines, (8) the varieties of these, marked with P., H., and T.T. Then I have the pupils commit these lines to memory and make them rattle them off smoothly and accurately and rapidly. This takes some time and is worked in while the reading of the Aeneid proceeds, but I set them at it as soon as I have expounded the three lines, which I tell them I want them to carry in their heads as a sort of foot-rule for measuring all hexameters which they may try to scan.

I then state that numerous poems have been written in English in accentual or pseudo-quantitative hexameters. Many have read, at least in part, Longfellow's

Evangeline, which I mention as the most popular. I have never met any pupil who had read or heard of Kingsley's *Andromeda*, which probably is the best English poem in pseudo-quantitative hexameters, and also probably exhibits the best pseudo-quantitative hexameters ever written in English. To give the pupils the swing of the hexameter, as a help to learning to read Vergil's lines aloud, I quote what I believe to be the best single pseudo-quantitative hexameter ever produced in English. It occurs in a pamphlet called *Strange News or Four Letters Confuted*, published in 1592, and attributed to Thomas Nash. He says, of Gabriel Harvey, that he was (I modernize Nash's spelling):

Known—to the / world—for a / fool,—and / clapt  
—in the / Fleet—for a / Rhymers.

I write this line on the black-board in this fashion, indicating the foot-breaks by bars and the phrase-breaks by dashes. I point out that, whereas, in Latin, which has a preponderance of polysyllables, close-knit verse is to be judged by comparing feet and words, in English, which has many monosyllables, it is rather to be judged by comparing feet and phrases: that in this line no foot and phrase end together. The line has other virtues: the pairs of short syllables in the dactyls all really and naturally short. If a spondee be possible in English, if any combination of consonants following a short vowel in English can make long the syllable containing that vowel, surely *ndcl* suffices to lengthen *and* and *fool* and may pass for a spondee. The line exhibits syllaba anceps. It has the penthemimeral caesura. Best of all, uttered naturally, as prose, it is unescapably and inevitably a swinging hexameter, compellingly rhythmic. I have no difficulty in causing this line to be permanently remembered by most pupils.

I no longer read the Aeneid at a random rate. Years ago I divided it into set lessons. I have marked each book for at least two rates of reading, Book 4 for three, and Book 5 for five, so that I may complete the Aeneid in from 129 to 147 recitations, according to convenience. I have read Book 5 at 60 lines daily, but I seldom exceed 45, and I begin at 20. During the early lessons we have time to spare for learning to read aloud and for drill on recognizing syllabic quantities. I drill especially by asking the quantity of the first syllable of each line all down a page. This grinds into the pupils all the rules for long syllables and dispels the recurrent delusion that a syllable is long because it is the first syllable of a line, substituting the salubrious realization that a Roman poet could not make a syllable long at will, but could use as a long syllable only such as were so pronounced in the daily speech of his countrymen. I similarly ask the quantity of the last syllable of each line of a long series, which affords drill in all the rules for final syllables and dissipates the illusion that the quantity of the last syllable of a line does not matter, substituting the healthy comprehension that such a syllable must be marked long or short as it is, regardless of what it ought to be or of syllaba anceps.

From the time when we begin reading Vergil, which is usually after five to ten recitations spent on teaching the preliminaries of scansion, I assign one line of each day's lesson to be written out and scanned. At first I select lines having no special difficulty. As soon as the class can cope with easy lines, I teach them about hiatus, elision, and echthipsis. From about the beginning of Book 2 I select from each lesson its most difficult line. I take up minor difficulties, as syncope, synizesis, synapheia, dialysis, hardening, systole, and diastole, one by one, as we happen upon lines exhibiting these peculiarities. When I assign such a line for scansion, I indicate the word containing the new difficulty and state in what section of the Grammar will be found the needed assistance towards resolving it.



My directions for scansion are: "First, look for elisions or ecchliapses; second, mark every long and short syllable you are sure of; mark a little *x* under every syllable you are not sure of; third, infer the quantities of the doubtful syllables; fourth, divide the line into feet; fifth, mark foot-ictus; sixth, mark caesuras and diaereses; seventh, name caesuras, with M. or F. to each; eighth, mark and name the principal caesura".

Whenever we have any spare time after covering the day's assignment of translation, I use it for practice in reading aloud. After learning by heart Aeneid 5.854-856 and Nash's English hexameter, given above, my pupils soon catch the swing of the Latin hexameter. By Christmas they generally feel entirely at home with scansion, by Easter equally at home with reading aloud. In both the chief pitfall is mistaking a dactyl followed by a spondee for the reverse, or vice versa. To negotiate this combination neatly requires accurate recollection and deft application of the rules for quantity. My pupils mostly end their Vergil year declaring that, whatever else they know or do not know, they know how to scan and read hexameters.

Some readers may fancy that all this drill on scansion takes too much time from reading Vergil. My method of reading Vergil implies accounting for the mood of every dependent verb and of every single subjunctive in the six books read; and also the careful insistence that every capitalized word must be fully comprehended in respect to form, meaning, and connotation: and since 1898 I have never failed to read six books of the Aeneid within the limits of the School year, with time to spare. Before the uniformization of entrance requirements made it too difficult to arrange, I used to read the latter half of the Aeneid every alternate year, for variety. Oddly enough, pupils who read with me the entire Aeneid invariably declared that they liked the latter half better than the former.

UNIVERSITY SCHOOL FOR BOYS,  
Baltimore.

EDWARD L. WHITE.

## THE CLASSICAL ASSOCIATION OF THE ATLANTIC STATES.

### *Twelfth Annual Meeting*

The Twelfth Annual Meeting of The Classical Association of the Atlantic States was held at the Drexel Institute, Philadelphia, on May 3-4. Miss Jessie E. Allen, President of the Association, presided throughout. The attendance was good, particularly in view of the many demands made by War activities upon the time of members. The Annual Dinner on Friday night, at the Arts Alliance, was especially enjoyable; about 75 were present then.

The programme was carried out exactly as printed in THE CLASSICAL WEEKLY 11.193-194, with the addition of a paper entitled *The Classics in the Curriculum of Democracy*, by Dr. Francis Burke Brandt, of the School of Pedagogy of the City of Philadelphia. The papers will be printed in THE CLASSICAL WEEKLY, with the exception of Dr. Armstrong's illustrated paper on Roman Amphitheaters.

The following recommendations of the Executive Committee were passed by unanimous vote of the Association: (1) that the report of the Secretary-Treasurer, dated April 27, 1918, for the year 1917-1918, be approved and adopted (it had been examined by the auditors, and accepted by them as correct); (2) that for the year 1918-1919 \$800 be appropriated for clerical assistance and office expenses; (3) that bonds of the Third Liberty Loan, to the amount of \$500, be purchased for the Association; (4) that the

rebate, payable to the treasury of a local Classical Association, provided 25 or more persons are joint members of the local Classical Association and of The Classical Association of the Atlantic States, be continued another year, with the further proviso, not to be waived for any reason, that, to qualify for the rebate, a person must pay his dues to both Associations by October 31 next; (5) that men in the service of the United States, in Army or in Navy, shall be counted members of the Association, without payment of dues, for the period of the War; (6) that a Committee be appointed to draft resolutions with respect to the late Professor W. W. Baker, who, at the time of his death, was a Vice-President of the Association.

The President appointed the following Committees: on nominations, B. W. Mitchell, La Rue Van Hook, Cornelia Harcum; on general resolutions, Stanley R. Yarnell, Anna Pearl Mac Vay, Franklin A. Dakin; to draft resolutions with respect to Professor Baker, Walton Brooks McDaniel, Ethel H. Brewster, and Richard Mott Gummere.

The following resolutions were adopted by a rising vote:

"The members of The Classical Association of the Atlantic States, at their Twelfth Annual Meeting, recalling with gratitude the many self-sacrificing services to the Classical cause which they owe to the character, uncommon ability, and scholarship of Professor W. W. Baker, of Haverford College, at the time of his death Vice-President of the Association for Eastern Pennsylvania, desire that the Secretary-Treasurer of the Association express to Mrs. Baker their profound sorrow at his death and their sympathy with her in her loss. Although he has gone from us, he will continue to live in our memory as an inspiring teacher, a convincing scholar, a sympathetic friend".

The thanks of the Association were extended to the Drexel Institute for its hospitality, to the local Committee of Arrangements, and especially to its Chairman, Professor Hadzits, for untiring and most efficient work in connection with the meeting, and to all who contributed to the success of the meeting by formal papers, or by taking part in the discussions of the papers (it may be remarked that there was far more discussion than usual).

Dr. Burchett's paper contained certain specific suggestions concerning the part lovers of the Classics may and should play in meetings not strictly classical, that is meetings of a more general educational character. These suggestions, and certain suggestions made by Miss Anna Pearl Mac Vay, were, on motion, referred to the Executive Committee, and it was ordered that for these purposes the Executive Committee should be enlarged. As part of the motion it was ordered that Dr. Burchett and Miss Mac Vay should be members of the Committee, as constituted for these specified purposes.

The Officers elected for 1918-1919 are as follows: President, Professor Robert B. English, Washington and Jefferson College; Secretary-Treasurer, Charles Knapp, Barnard College; Vice-Presidents, Mr. J. P. Behm, Central High School, Syracuse, Professor Helen H. Tanzer, Hunter College, Miss Theodora H. Ehman, Newark, N. J., Miss Mary M. Gottfried, Miss Hebb's School, Wilmington, Delaware, Dr. Mary E. Armstrong, Goucher College, Professor Richard Mott Gummere, Penn Charter School, Philadelphia, Professor Charles S. Smith, The George Washington University, Washington, D. C.

The report of the Secretary-Treasurer, in summary, was as follows:

The balance on hand in the treasury of the Association, April 21, 1917, was \$387.92. The receipts during the year were as follows: dues, \$1386.60, interest, \$16, from sale of the pamphlet, *Practical Value of Latin*, \$27.05, from sale of reprints of Professor Cooper's paper, \$9.38, on account of special train for the Princeton Classical Conference, June 2, 1917, \$402.09, miscellaneous, \$7.20, a total of \$1848.32. The amount in the funds was thus \$2236.24. The expenditures were as follows: expenses of annual meetings, 1917, balance, \$17.50, 1918 (on account), \$47.65, clerical assistance, \$290.50, interest transferred to Savings Bank, \$16, paid to THE CLASSICAL WEEKLY, for members, \$693, Princeton Classical Conference, \$380.44, postage, \$84.49, printing and stationery, \$57.02, rebates (The New York Classical Club, \$39, The Classical Club of Pittsburgh and Vicinity, \$25), \$64, supplies, \$52.60, telephone and telegram service, \$2.16, travelling expenses, \$84, a total of \$1789.36. The balance, April 27, 1918, was \$446.68, as against \$387.92 a year ago, an increase of \$58.96.

On April 21, 1917, the balance to the credit of THE CLASSICAL WEEKLY was \$311.33. The receipts during the year from all sources was \$2517.98. The total in the funds was thus \$2829.31. The expenditures were \$2223.47. The balance on April 27, 1918, was \$605.84, as against \$311.33 a year ago, an increase of \$294.51.

During the year the sum of \$313.90 was sent to the University of Chicago Press. This consisted, in the main, of 161 subscriptions to The Classical Journal, and 67 subscriptions to Classical Philology (for the previous year the figures were 162 and 67).

During the year, as the result of War conditions the membership fell from 760 to 681. The subscription price of THE CLASSICAL WEEKLY, to persons outside the territory of the Association, was raised, on June 1 last, to \$1.50, on November 1, to \$2.00. The subscription list a year ago was 876; now it is 704. Up to May, 1917, the largest amount received in one year for subscriptions proper was \$880.40; this year it was \$1098.20, an increase of \$217.80.

The total cost of the pamphlet, *The Practical Value of Latin*, 15,000 copies, has been \$278.65 (plus amounts, not ascertainable, because not kept separately till the year just ended, for postage in sending out copies); the sales have amounted to \$295.70. The profits (less postage costs) are thus \$17.05. The cost of 5000 copies of Professor Cooper's paper was \$30.77 (plus postage, unknown). Sales have amounted to \$44.48. The profits (less postage), are thus \$13.71.

C. K.

#### MR. PRICE ON LATIN AND THE MODERN LANGUAGES.

At the meeting of The New York Classical Club, held on March 16 (THE CLASSICAL WEEKLY 11.192), a letter was read, written by Mr. W. R. Price, the member of the Examinations and Inspections Division of the New York State Department of Education who is in special charge of matters relating to Modern Languages, to Dr. A. L. Hodges, Chairman of The Classical Forum of The New York Classical Club. The letter is printed here by permission of Mr. Price: "I wrote you recently the following statement: 'If German is to disappear wholly or in large part

from the High School, then the best educational policy would be to require Latin as the first foreign language and French as the second, in all academic courses, while Spanish should be limited rigidly to the Commercial course'.

"I believe that there is no modern foreign language except German that can possibly compete with Latin in elements of *general linguistic training* (I am not talking about cultural values now at all). I further believe that the study of Latin is *indispensable* training for English and especially French. I further believe that it is a crime against the youth of our country to urge upon them the indiscriminate election of Spanish."

#### THE WASHINGTON CLASSICAL CLUB

The Washington Classical Club brought its interesting program for the season to a worthy close, on April 26, with an illustrated lecture, entitled *Survivals of Roman Life in Modern Italy*, given by Professor W. B. McDaniel, of the University of Pennsylvania, in his own delightful style. Professor McDaniel's acquaintance with the less superficial life of Italy made it possible for him to point out the persistence of many superstitions, amusements, practices, even characteristic traits, through the ages that lie between classical and modern Italy.

Professor C. S. Smith, of The George Washington University, President of the Club, spoke briefly, in introducing the lecturer, of the necessity of keeping alive the study of Latin and Greek as a "War measure", and quoted in support of his argument an address recently made in Washington at a meeting of the local Phi Beta Kappa Association, and also Senator Lodge's address at the Princeton Conference of last June.

MABEL C. HAWES, *Secretary-Treasurer*.

#### CORRECTIONS

The article entitled *Military Parallels*, THE CLASSICAL WEEKLY, 11.87 should be credited to Professor H. C. Nutting, of the University of California.

On page 183 of the current volume, first column, line 39, for "Socrates" read 'Isocrates'.

In *Father Geyser's Vexillum Stellatum*, a Latin version of *The Star-Spangled Banner*, 11.191, two most regrettable errors were made after the proofs left my hands. In the third stanza, line 2, an inserted *a* worked havoc, and in the last line a 'dropped' *i* did damage. Read, of course, *belli vastationem* and *patriam*.

C. K.

All possible pains are taken in mailing THE CLASSICAL WEEKLY. Yet accidents will happen, so that a name is occasionally missed. The service rendered by the Post Office this year has, it is well known, left much to be desired.

Members and subscribers who for any reason lack numbers of the current volume can probably obtain copies of those missing numbers, by writing to Professor Knapp (he cannot divine what numbers members and subscribers lack), and enclosing one cent in postage for each number desired.

C. K.

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